LITERARY CATALOG – CLAUDE PAQUET

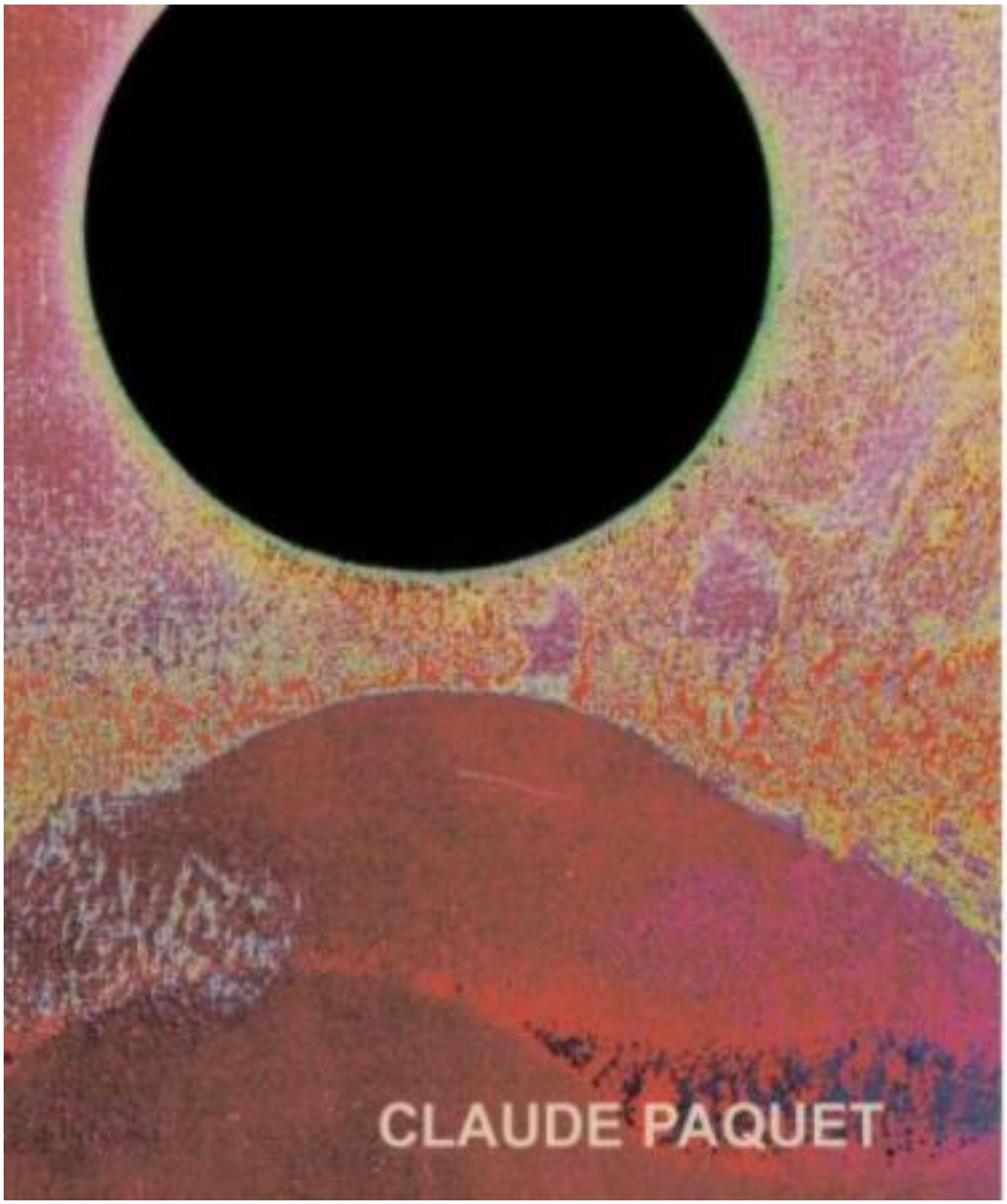
- **FUCKING EVOLUTION (novel)**

https://ia904505.us.archive.org/12/items/fucking-2-e-volution/FUCKING%20%20%C3%89VOLUTION%20FINAL.pdf

- A young autistic, thanks to a frontal trepanation, acquires incredible talents. The inserted material comes from a shard of meteorite containing unsuspected biochemical elements on earth. His brain is now able to connect to all the memory in the world.

- This novel/notebook is inspired by a thousand-year-old literary genre belonging to classical Chinese literature: the Biji, which contains everything the author sees fit to record. The genus originated in the Wei and Jin dynasty and reached maturity in the Tang dynasty. Thanks Douglas Coupland for the info. So, here is a novel/Biji structured from reading notes, articles and passages from books consulted over the course of a lifetime… A novel/literary testament.

- **BLACK MOON (novel)**
https://ia601809.us.archive.org/30/items/black-moon/BLACK%20MOON.pdf



A young Canadian upsets the humanitarian intervention procedures of the International Red Cross in Africa following an altercation with revolutionary militias who want to seize a convoy of medical and food products intended for a village ravaged by famine.

- **LILY OF HEISI (novel)**

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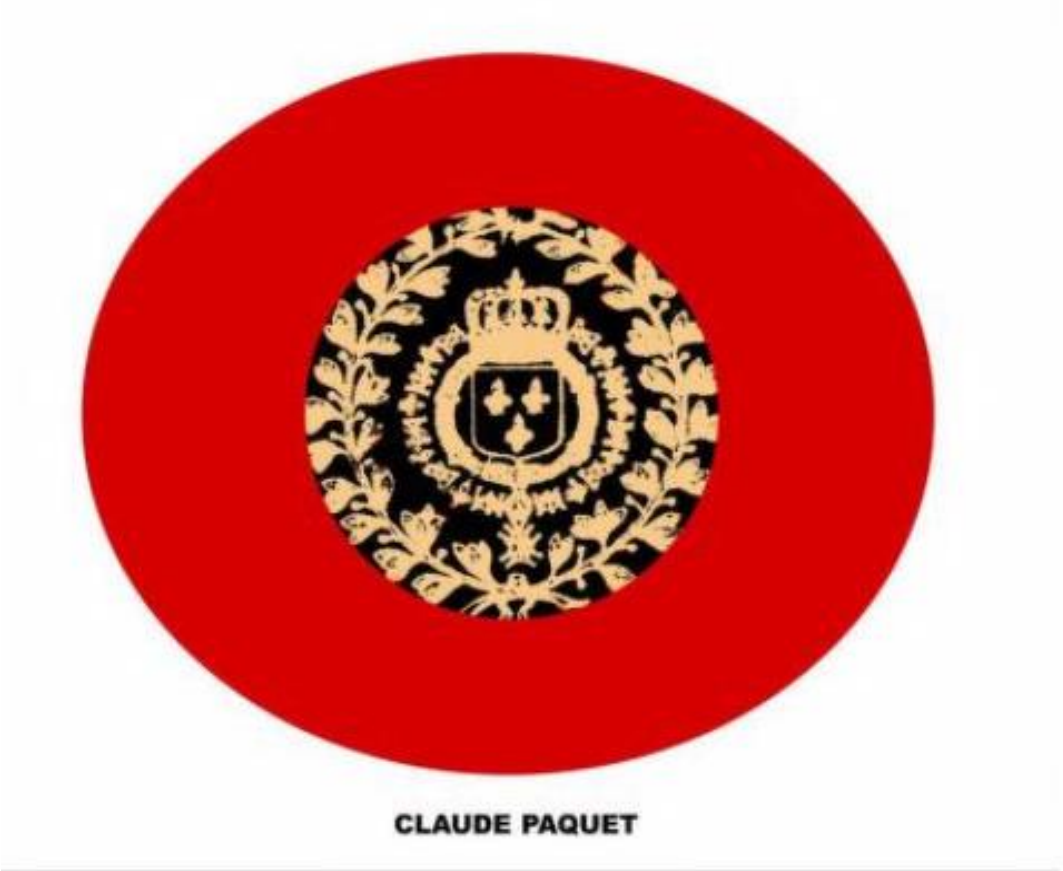

A Canadian prospector discovers an ore with incredible properties in New Quebec. These are fusion glasses also called impactites because they are formed following the impact of a molten meteorite. Under contract with a Japanese mining company, the prospector sends his samples to Japan, which on arrival are accidentally mixed with other minerals from Siberia. This accidental mixture will be at the origin of one of the greatest discoveries of modern science. When fused at high temperature, the two minerals reveal an incredible property of superconductivity at room temperature. One of the biggest dreams of modern science is coming true : converting liquid hydrogen into electricity. This discovery will have international scientific repercussions which will upset the planet's energy chessboard : the oil era is over. Japan has just taken global control over the production of hydrogen, the energy of the 21st century. All the chanceries in the world are in panic mode. The oil-producing countries of the Middle East, the big Western oil companies, feel for the first time their monopoly threatened. Moscow, Washington, New York, Ottawa, Quebec, Beijing, Tokyo became the site of intense diplomatic negotiations. Will liquid hydrogen become the economic stake that will tear the planet into interminable conflicts like oil was in the 20th century? Is Japan capable of imposing a “pax nipponica”?

• **SORRY GAIA (essay)**

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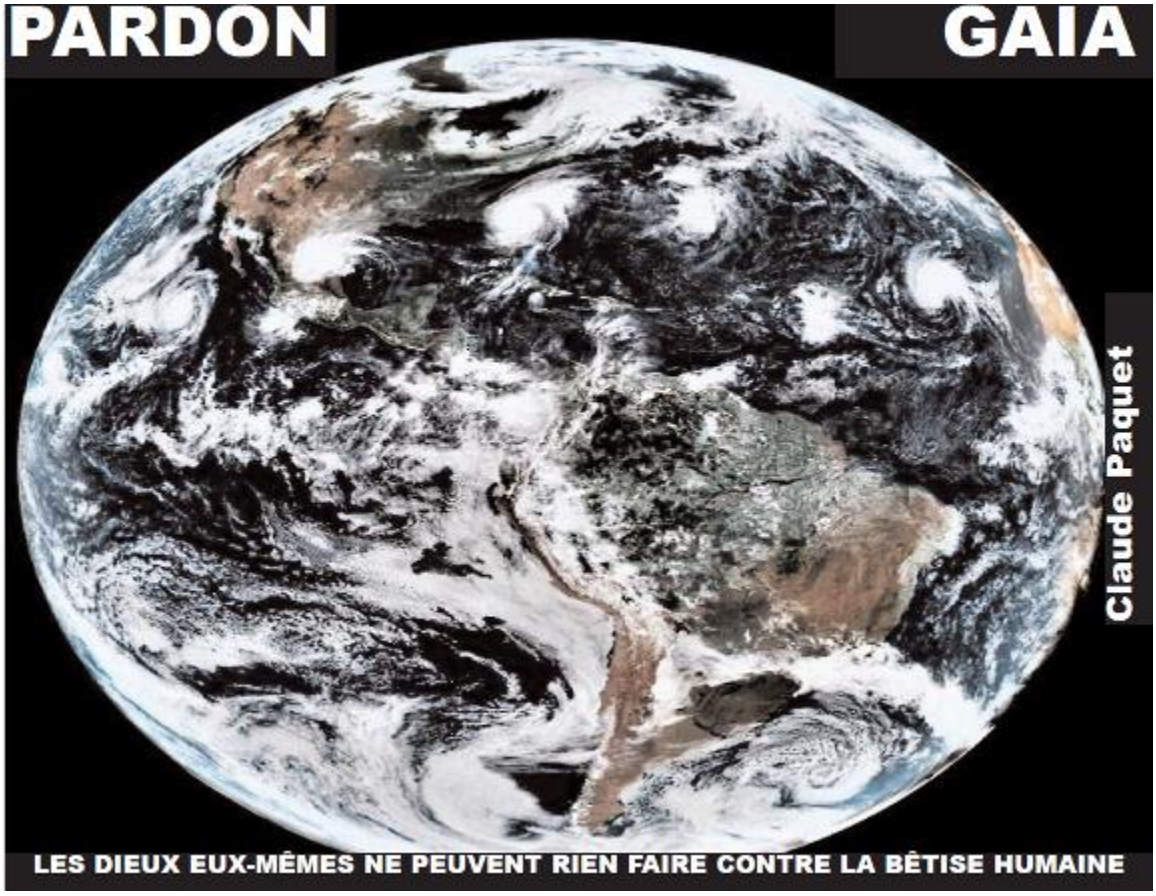


All over the world, people seem to realize that the fight against climate change is becoming an existential issue. With reason ! In 40 years, half of the wild animals have disappeared because of man. Thus, the population of wild vertebrates would have decreased by 52% between 1970 and 2010. More than 10,000 species have been studied to obtain this sad figure and the latest figures are simply frightening. According to this report, the Earth would have lost 52% of its wild fauna of vertebrates between 1970 and 2010. A heavy trend of which the man would be the main responsible and which would give "no sign of slowing down", in particular the presence of carbon levels in the atmosphere unmatched for more than a million years and its serious effects on climate change and ecosystems.

The Greeks created the ideal image of humanity and democracy while treating slaves cruelly. The 20th century became acquainted with typically human totalitarian ideologies (Hitler, Stalin, Hiro Hito, Mao) without the pretext of a vengeful god. The philosophy of the Enlightenment did not prevent Nanjing, Auschwitz and Hiroshima. At present, the ecology of planet Earth is the most extreme problem. Globalization creates a planetary ghetto with its own inner truth by locking the whole world into a techno-economy that totally isolates the

individual. And so, everything will continue to deteriorate: Anthropocene followed by the Capitalocene and finally Thanatocene until its apotheosis: the world will be transformed into an immense post-humanist virtual delirium. Our era is not post-modern, but posthumous. Sorry Gaia!

- **ABYA YALA ANCESTRAL – PRE-COLOMBIAN**

https://ia804601.us.archive.org/22/items/abya-yala-ang-final/ABYA%20YALA%20ang%20FINAL.pdf

Abya Yala vient de deux mots: "Abe" qui signifie sang et "Yala" qui signifie espace, territoire. Cela signifierait donc une terre de sang
ABYA YALA
C'est pourquoi Abya Yala, une terre vitale et mature de sang, toujours jeune ... est la désignation choisie pour nommer le continent américain autochtone.
CLAUDE PAQUET

Abia Yala or Abya Yar (land of blood, young land, always being born): Name that the Kunas give to the American continent. According to the oral history of the Kuna people, the Earth has, until today, gone through four historical stages of its evolution. A different name of the continent belongs to each stage: Gwalagun Yala, Dagargun Yala Yaladingua Yala and finally, Abia Yala, land of blood in its broadest sense.

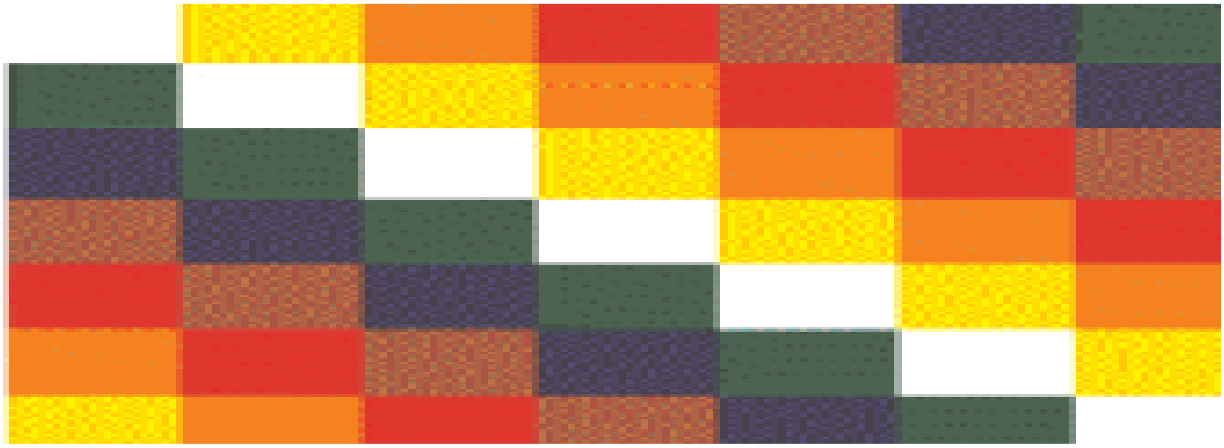
Etymologically, the word Abya Yala comes from two words: "Abe" which means blood and "Yala" which means space, territory. So that would mean a land of blood. However, it has other meanings such as: maturing land, land of vital blood, land of life, noble land that welcomes everyone. Territory also saved, preferred, loved, and as a land in permanent youth. The traditional authorities,

the Sailamar (great poets) argued as follows: "they all use the name America for our continent, but we have deposited the real name which for us is Abya Yala, and which means land in permanent youth, land of blood...To place foreign names on our cities and our continents is tantamount to subjecting our identity to the will of our invaders and their heirs". Since then, indigenous peoples and their organizations, as well as social movements and cultural groups in Latin America and other regions of the world, use in their speeches and political documents, the name of Abya Yala.

And that is why Abya Yala, a vital and mature land of blood, ever young... is a designation which is gaining strength and adopted by many peoples every day. Calling America Abya Yala, they also recover the struggle for the affirmation of their territories in tribute to the Kuna; the pioneers with their 1925 revolution, and the creation of the first indigenous autonomy in 1930.

Second, the use of the term "Abya Yala" instead of "New World" or "America" has ideological implications indicating support for the rights of indigenous peoples. Today, Abya Yala has become a universal concept for indigenous peoples, a self-designation, as a counterpoint to America and provides a sense of unity and belonging. It is part of a process of political identity construction, part of this process of decolonization of thought, which is one of the characteristics of this new cycle of struggles and movements of indigenous peoples. Abya Yala is a symbol of struggle, construction and recovery of territories and new political lexicons, because language also territorializes, generates identity, gives its own name; it constitutes a form of appropriation of space, of its history, of its worlds.

This story begins thousands of years ago, this story is long, it is rich, it is full of wisdom, lessons for life, to lead our people correctly, to defend Mother Earth. These wisdoms were bequeathed by great personalities, men and women, who left us the "Anmar danikid igar" or our history linked to that of Abya Yala.



- **ABYA YALA POST COLOMBIAN**

https://ia802208.us.archive.org/12/items/abya-post-colombian/ABYA%20POST%20COLOMBIAN.pdf

Man has long sought spices, first to hunt insects (funeral rites), then in medicine, or as food preservatives, before being used as aromatics in the culinary arts. Their trade was based, at first, on barter, then gave rise to monetary exchanges.

The term "pay in cash" comes from "pay in spices". The two words have the same Latin root: species, which in the plural means both "spices" and "goods".

Spices enter modern history with the great navigators pushed by traders and princes to seek less expensive and safer sea routes than the routes of the "Silk Road". From this moment, spices will dominate Western navigation until the 19th century through the discoveries, the installation of counters and later colonies, the creation of the great Indian Companies and naval battles for the conquest of the lands. distant.

Christopher Columbus (in Spanish, Cristobal Colón) convinced the Spanish rulers to support him in his mad scheme to reach Spice Asia by sailing west across the Atlantic Ocean. With their support and thanks to the material help of two shipowners, the Pinzón brothers, he was able to fit out a carrack, the Santa Maria, and two caravels, the Niña and the Pinta.

His exhausted crews had taken from his expeditions nothing but frustration and bitterness. His companions had been jealous of him and had risen up against him. He had turned the Indians into brutally hunted slaves, for which he was much reproached. This New World, which as yet had neither name nor map, had known of European civilization only the greed and violence of the conquistadors.

- **ABYA YALA POST AMERINDIAN**

https://ia802204.us.archive.org/11/items/post-ame-rindian-eng/POST%20AM%C3%89RINDIAN%20eng.pdf

The history of North America has no unity until the middle of the 18th century. The various attempts at colonization in Canada, New England and the West Indies are, strictly speaking, part of the history of the regions where they were attempted. Each people brings its own genius and protects itself as much as possible from contact with its neighbors. After the Seven Years' War and the loss of Canada (1763), England was for a moment master of the entire Atlantic coast; but the American War of Independence once again broke the unity.

From the end of the 16th century, we find Spanish, English and French settlements in North America. The Spaniards occupied the periphery and the

islands of the Gulf of Mexico, the English a few points on the Atlantic coast, the French the estuary of the St. Lawrence.

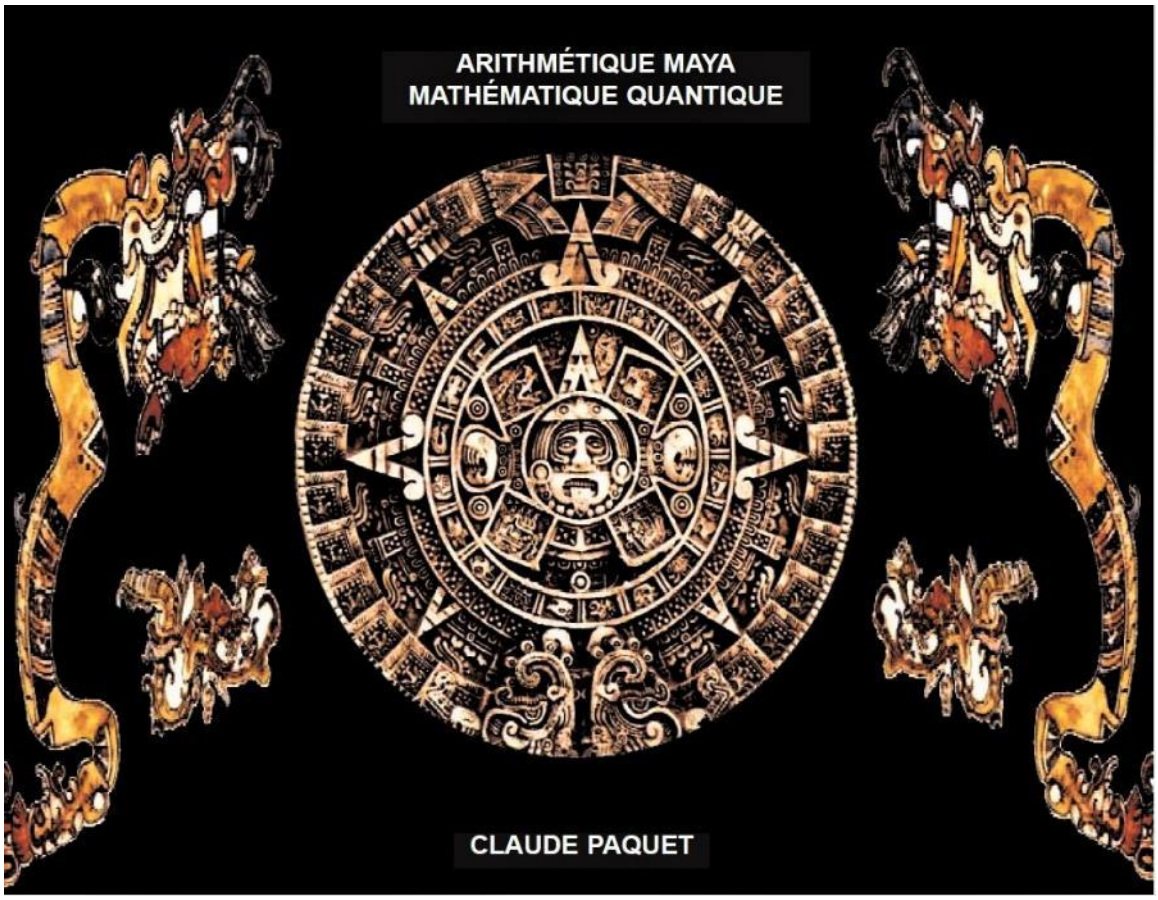
The first European navigators who approached the coasts of the North American continent were the Italians Jean Cabot and Sébastien Cabot (1497). Traveling in the service of Henry VII of England, they discovered Newfoundland and explored the coasts of Labrador and New England. Documents taken from the Archives of the Azores and dated 1506 indicate that a certain Pierre or Pedro de Barcellos, from Terceira (Azores), had received the order to go on a journey to the northern regions with João Fernandes, known as llavrador. The Spaniard Juan Ponce de León discovered Florida in 1513. The Italian Jean de Verrazano (1524), traveling on behalf of Francis I, explored the Atlantic coasts from South Carolina to Maine; then the Frenchman Jacques Cartier (1534) discovered the estuary of the Saint-Lawrence. All these navigators were looking for a northern sea route to India and China.

The colonization of North America by Europeans began at the end of the 16th century.). Jacques Cartier went up the St. Lawrence in 1534, and took possession of the whole country in the name of François l. France would occupy Acadia, Canada and Louisiana for more than two centuries, while the British controlled New England and the northern part of the island of Newfoundland. Canada was then known as New France. La Roque de Roberval, appointed viceroy in 1542, founded Fort Charlebourg not far from the place where Quebec has since been built. In 1608, Samuel Champlain laid the foundations of Quebec, capital of French America.

In 1584 the English settled in Virginia. Gosnold in 1602, Hudson in 1607, John Smith in 1614, made important discoveries in the north. The founding of Jamestown, Virginia in 1607 inaugurated British colonization in North America. It was settler colonization, carried out by emigrants persecuted in their country for their religious or political beliefs, notably the "English Separatists", a dissenting sect of the Anglican Church. In 1619, the first blacks arrived on American soil; disembarked from a Dutch ship, they came to work on the Virginia plantations alongside white servants from Europe. In 1620, the Pilgrims Fathers ("Pilgrim Fathers"), religious dissidents who followed Puritanism, arrived aboard the Mayflower in Plymouth Bay and founded the colony of Plymouth (future colony of Massachusetts Bay). Because the English formed the majority ethnic group among the first settlers who came to settle in the territory, English was the language that naturally prevailed. Compared to New France, New England occupied a much smaller space on the Atlantic seaboard.

Finally the European occupation of America will bring extermination for some, acculturation for others of the Native American tribes in parallel with the importation of thousands of African slaves exploited by white settlers.

- **MAYAN ARITHMETIC - QUANTUM MATHEMATICS**
- https://ia902506.us.archive.org/17/items/maya-ang-quantique/MAYA%20ANG%20QUANTIQUE.pdf



Since our distant origins, the interpretation of the ancient world has always been associated with shamanism through artistic expression. (Sing, dance, draw) According to R. Hamayon, the shaman's visions are not spontaneous physiological phenomena, but cultural and symbolic manifestations typical of the moment of their expression. David S. Whitley, of the University of Los Angeles, established that Native American shamans drew visions that had appeared to them during their "dreams" on walls. Their contact with spirits gives the shaman special powers. Levels of the shamanic cosmos are accessible to shamans as they explore their altered states of consciousness to fulfill their various tasks. Access to your path of exploration is what anthropologists call “axis mundi”. This knowledge acquired in altered states of consciousness becomes raw material for potential cultural use. In the past, in some communities, shamans recounted their experiences in stories, songs, and myths; they are sometimes painted on perishable materials such as drum skins and clothing or on rock walls.

The conditions in which man lives force him to perceive a certain number of very specific visual phenomena of his environment, both intellectual and physical. These visual assets are true symbioses of cultural habits and customs, scientific

knowledge, optical laws and perceptive intuitions, religious beliefs and even mythical illusions of a given society at a given time. As Riches rightly said, the shaman is the "creator of cosmology", the one inherent to his time.

The modern scientist, who interprets the Universe, life and of course the human being as a set of complex physical, chemical and physiological mechanisms, has allowed him to draw amazing conclusions, so amazing that they are incomprehensible. Increasingly, quantum logic realizes that there are potentially observable attributes in the Universe but that they have such a sum of paradigms that they are incalculable. Welcome to the world of magic. Therefore, there are until now two incomplete ways of approaching the Universe: Reason and Intuition. We can even affirm that Intuition comes to the aid of broken Reason, as if to "know" the Universe, our conscience also asks us to "feel" the Universe. We then think of two logical systems that face each other when it is not so, on the contrary: the paradoxical language of Intuition versus Reason does not take anything away from knowledge. The alliance between intuition and reason later led to the science of probability and the emergence of quantum equations. Except that, from equation to equation, physicists have stumbled upon the unexplained. The image of the Universe provided by both Intuition (primordial sensation) and Reason (primordial information) impels us to a random and symbolic world. And magic comes to the aid of reason by breakdown _ So what is magic? Any attempt to explain the visible world by unpredictable forces like quantum probability is magic, as is attempting an intuition-based explanation of the world like cave art. Unfortunately, it has always been tried to oppose reason and intuition, science and art when they are complementary from the point of view of the acquisition of knowledge. We are crossed by mysteries as neutrinos pass through matter. Prehistoric frescoes, Sumerian astronomy and Mayan mathematics, as well as contemporary quantum equations, are embedded in a space of magical consciousness that quantum physics attempts to rationally observe and interpret without success. If the cosmos is magical, then we are quantum primitives.

- **NAHUA PHILOSOPHY (essay)**

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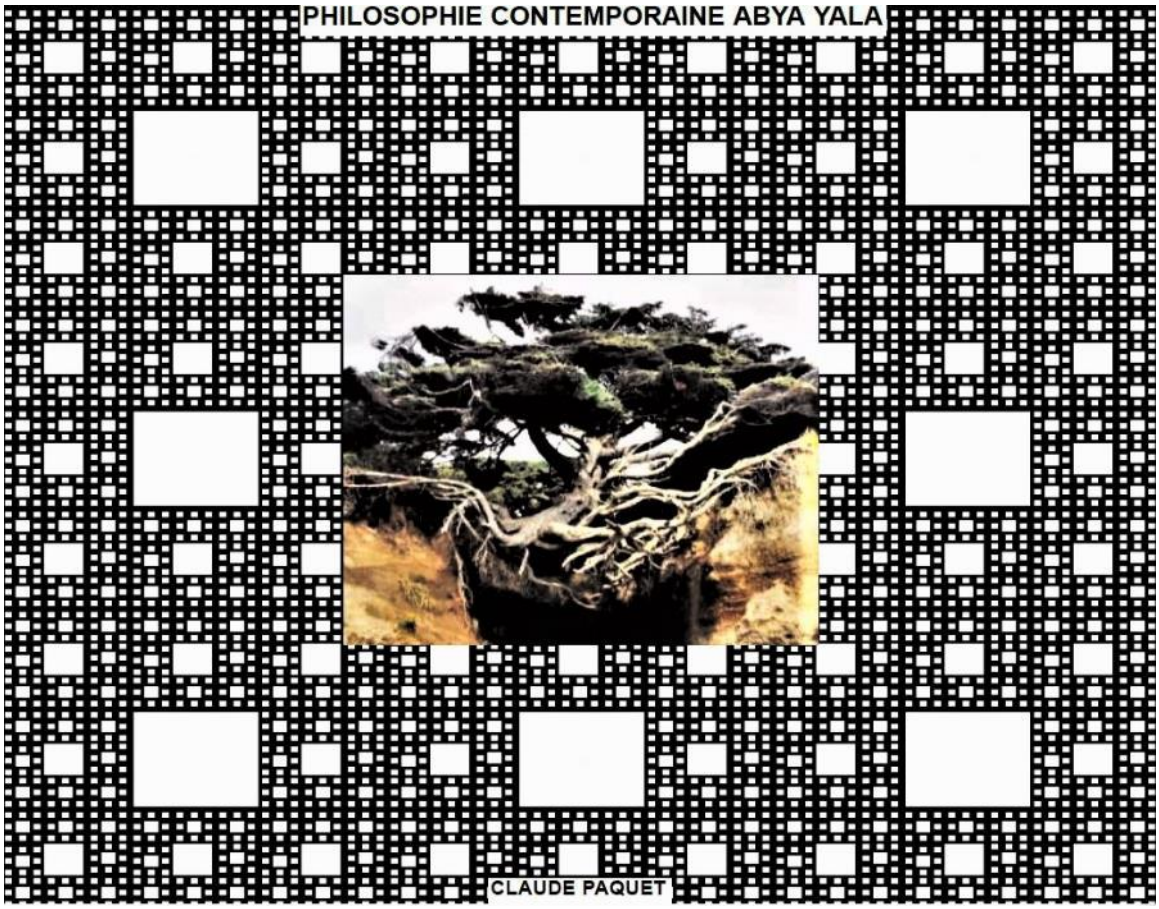


Nahua thinkers (AZTEC – MAYA) defended the need to seek a measured stride, a middle way associating being and living. Teotl is a key concept of Nahua thought: it is a power, an autonomous, dynamic energy, which engenders itself, which "vivifies the cosmos and what it contains", both immanent and transcendent. According to the pantheistic Nahua view, which does not rank the world between celestial and terrestrial, life is essentially a movement of permanent maintenance of balance - knowing that the abyss is always a stride away. If we were to follow the advice of Nahua thinkers, we should act more carefully, constantly weighing the consequences of our words and actions on society. Truth (neltiliztli) is something that we must seek by being genuinely rooted in ourselves.

It is now, more than ever, that it seems appropriate to think of our planet as a permanent recreation. Maybe it's time to stop thinking that we live in a stable world, created once and for all, a planet assembled four billion years ago. We could also consider that ourselves, and our actions, and each of our breaths, are so many parts of the continuous creation of the Earth - what the Maya could say.

In this way, we could see ourselves as co-creators, helping each other shape the world of tomorrow. This would perhaps be the best way to respond to the challenge of our global climate crisis, by uniting around a common objective that would materialize the need to think of ourselves as united. Because "the dawn is the same for all", we must consider all communities, all humans as "together linked and exposed as a unity before the light".

“How many communities / exist in the world today / however infinite the number of humans / The dawn is the same for all.”

- **ARCHEOLOGY OF CONTEMPORARY SHAMANISM**

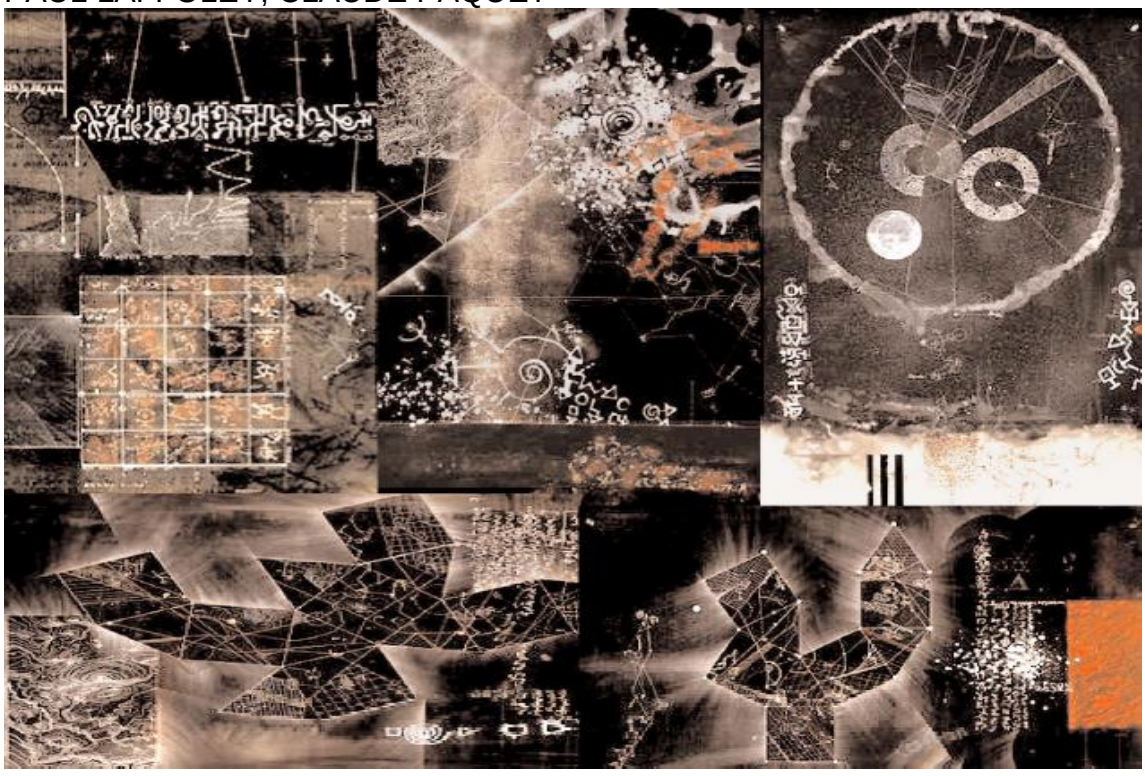
https://ia801900.us.archive.org/9/items/ArchologieDuMondeMagique/ArchoMagie3.pdf

The Westerner has forgotten which bifurcations he passed through, to establish the culture which is his at the end of an "anti-magic polemic". The anthropologist must repair this oversight. This way of approaching things submits to analysis "not only the object [the magical world], but also the Western way of approaching it". Questioning the "reality" of magic powers, it is at the same time to wonder about what is, for us, reality.

Anyone who questions the "reality of magical powers" cannot content with a denial, on the pretext that, in our culture, the anti-magic controversy settled. Ethnology and humanism are there

inseparable. Ethnology is then no longer conceived as the "science of cultures other than our own", but, fundamentally, as the "science of the relationship between us and other cultures "The essence of the problem is not to evaluate magical practices in themselves as illusory or no, but to understand the dynamics of the relationships they maintain with the "expanding force" of the dominant culture. The "magism" seems indeed constitute an anti-world in relation to the historical world of reason and science which is ours; it offers itself to us as a kind of denial or a challenge to the rational foundations of Western civilization.

The axis mundi of the shamans of our time often adopts the pictorial form with scientific content. Because science and mathematics do really part of the "visual assets" of our society and perhaps even the more dominant. Quantum science with its quasi-mystical equations in show relief. The way the magic role acts comes mainly from of the forces it sets in motion. Where there is science there is also magic and mystery. It is certain that part of the sciences have been worked out, especially in primitive societies, by magicians. alchemist magicians, astrological magicians, medical magicians, herbalist magicians were, in Greece, as in India and elsewhere, the founders and workers astronomy, physics, chemistry, natural history and math. This treasure of ideas, amassed by magic, has long been the capital that the sciences have exploited. Magic fed science and magicians have provided scholars. Here are 5 “scientific shamans” from Modern times: GRANT WALLACE, WALTER RUSSEL, THIMOTY ELY, PAUL LAFFOLEY, CLAUDE PAQUET



- **POETIC OF THE QUANTUM PRIMITIVE (essay)**

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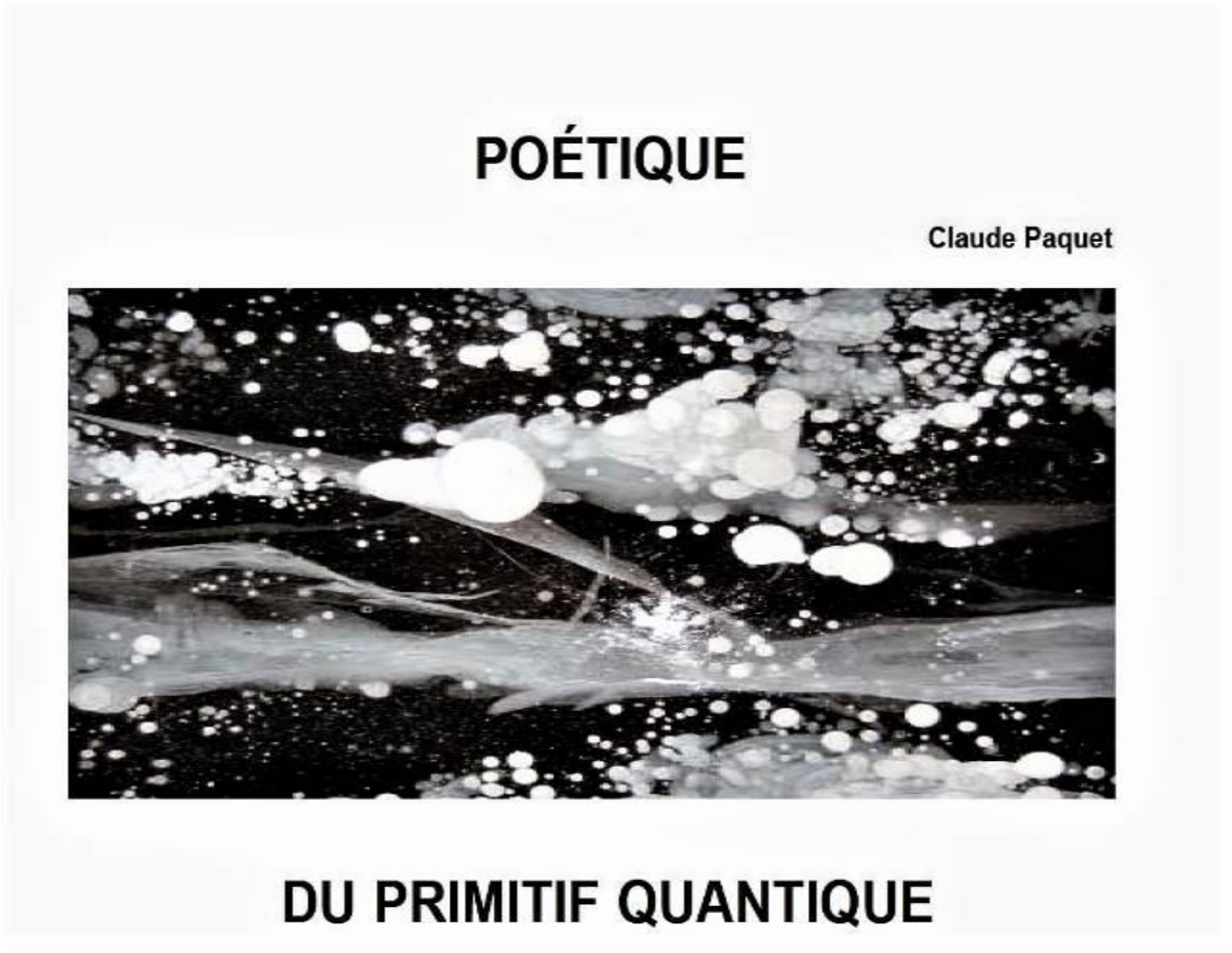


Poetics of the quantum primitive is the first part, followed by Noire Impoésie and of The Decreation Explained? of a trilogy that aims to understand the art contemporary by confronting the artistic movements to the context sociopolitical and even theological which gave birth to them.

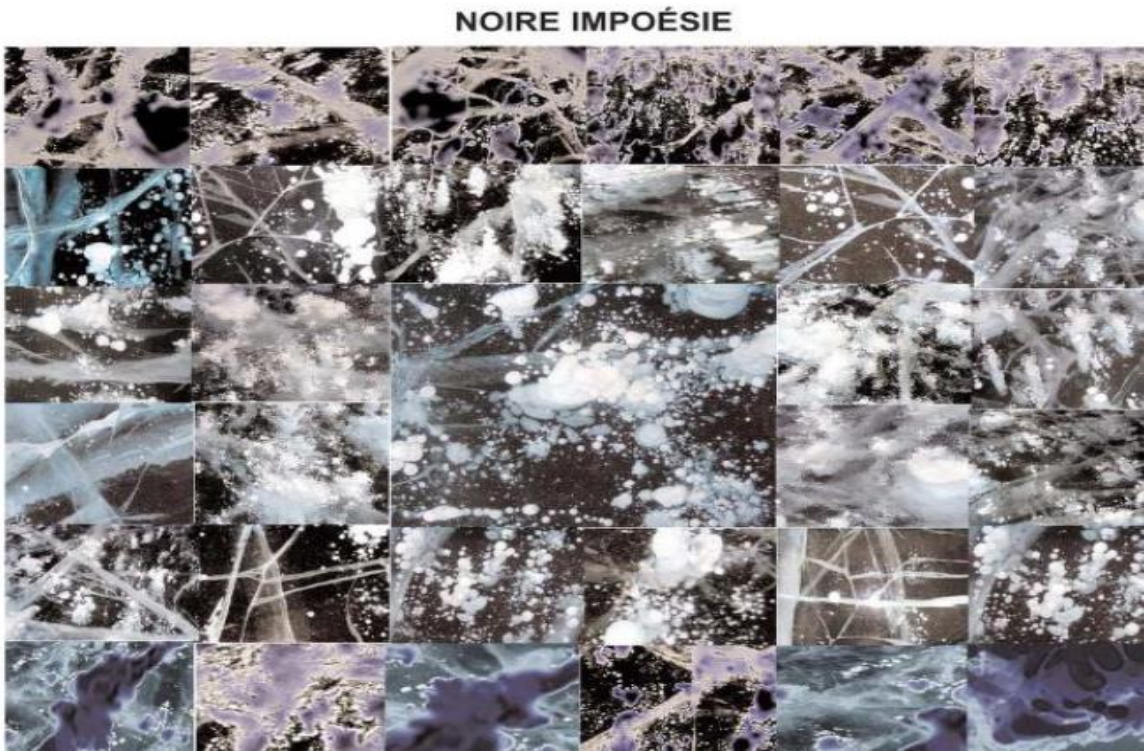
Between 1900 and 1930, the world changed. All we knew as certainties crumbled. Collapse of figurative art into abstraction driven in this by the new paradigms of mathematics experiments and new quantum, almost mystical equations, pure science. As the great historian Eric J. Hobsbawn so aptly puts it: "It there has been no revolution in physics since the years 1900-1927, but only immense evolutionary progress within the same framework conceptual." There is no longer any doubt, the discovery of radioactivity, of nuclear physics, the theory of quantum mechanics and that of relativity are undeniably the founding acts of a world that will never be never the same again. Poetics of the quantum primitive highlights the

correlation between the revolutionary theories of relativity and Quantum mechanics and the birth of abstract art which culminated in the controversial painting White Square on a White Background by Kasimir Malevich, true icon of the 20th century. The same is true for the visual arts and theology.

Such is the thesis defended here in Poetics of the Quantum Primitive: since this period, art (Kandinsky, Mondrian, Malevitch), science (Heisenberg, de Broglie, Dirac), theology (Teilhard de Chardin), have mouth and speak the same language on paper, arrive in the same lapse of time, to the same "poetic" conclusions despite appearances and turf wars. How and why?

- **BLACK IMPOESIS (essay)**

https://ia801801.us.archive.org/17/items/blackimpoesy_202101/BLACK%20IMPOESY.pdf



Why Malevich's White Square on a White Background (1918) was suddenly splashed with lingering black spots, think of Borduas (1950), and then completely annihilated by Ad Reinhardt's black-on-black monochrome (1965). Why such an aesthetic and philosophical shift in such a short time? Have we been living under the reign of impoesis since then? Black Impoesie examines the consequences of the Second World War, the Holocaust and other genocides, the atomic bomb and the Chernobyl disaster on artists who witness the virulent failure of the prophetic avant-gardes and their hope for " tomorrows that sing". The entire twentieth

century is crossed by barbarism, fascism, Nazism and genocidal exterminations of which the ugly, the destruction in art would be the pale reflection.

The historical importance acquired in the 20th century by the threats of destruction and its ugly corollary, means that the aesthetics of beauty are no longer essentially the foundation of art supplanted by current kitsch.
The resurgence of black coincides with the arrival of existentialist doubt, which completely destroys the vitality and passionate impulse that characterized the utopian avant-garde. The color black and its splashes became the chromatic translation of the psychic upheavals of the nuclear age faced with the absurdity of existence as an "irruption of materialistic darkness into the sphere of communication between the eternal light and a creature seeking the 'inner enlightenment'. (Riedl) The atomic age, this supplement of horror has devastated our soul.

"Enigmatic, hermetic, no one to deliver us, we live our lives impoesis without knowing how to breathe it" (Gilbert Langevin)

But above all, black, the color of mourning, truly expresses the failure of humanist utopias which not only were unable to realize their desire for liberation but were unable to prevent the carnage, not to mention the artists who wished and even participated, even reluctantly, to this carnage. The artists have discovered themselves as guilty as the scientists who made the bomb. The works in black are meant to be confessions of the crime and become the ultimate chromatic expression of the great saga of human vexations.

To paint in black and white bears the mark of fire and ashes on charred objects or bodies, it is to introduce disappearance into the work. This does not mean the end of art, nor of the plastic arts, nor does it justify any denial of art, but reflects the most unimaginable historical disappearance. Not only did six million Jews (and non-Jews) die, but with their bodies gone up in smoke, their names, all trace and all evidence that they belonged to humanity disappeared, so did those hundreds of thousands of Japanese whose bodies, irradiated by the radioactive blast of the bomb, disappeared from the surface of the earth.

Faced with Adorno's assertion that "writing a poem after Auschwitz is an act of barbarism", which denies art any contemporaneity, artists have chosen on the contrary to show the unrepresentable by creating "pure optical situations" (Deleuze) illustrating the experience of catastrophe (genocide) and disappearance (holocaust) faced by humans. Art does not disappear in disappearance, it is rather the sublime that is dislodged there, replaced by the impossibility of existence. The atomic bomb promises a dead nothingness devoid of all possibility.

The use of black pigment at the time of the greatest destruction shows the erasing of the traces of millions of missing persons who passed from life to death

at the sole "good" will of man in the German concentration camps, in the Soviet gulags, Latin American prisons, those of Eastern countries and Red China. And the hatred between humans is tenacious; there is no shortage of contemporary disastrous manifestations: massacre of Muslims by Christians in the former Yugoslavia, civil war between Hindu Tamils and Muslims, genocide in Cambodia, Rwanda and more recently in Sudanese Darfur and Syria and of course the invasion of Ukraine by Russia. The artist is confronted with the failure of art as a scene of liberation, putting an end to the romantic idea of the revolutionary imagination at the service of humanity.

- **DEGENESIS OR DECREATION EXPLAINED? (essay)**

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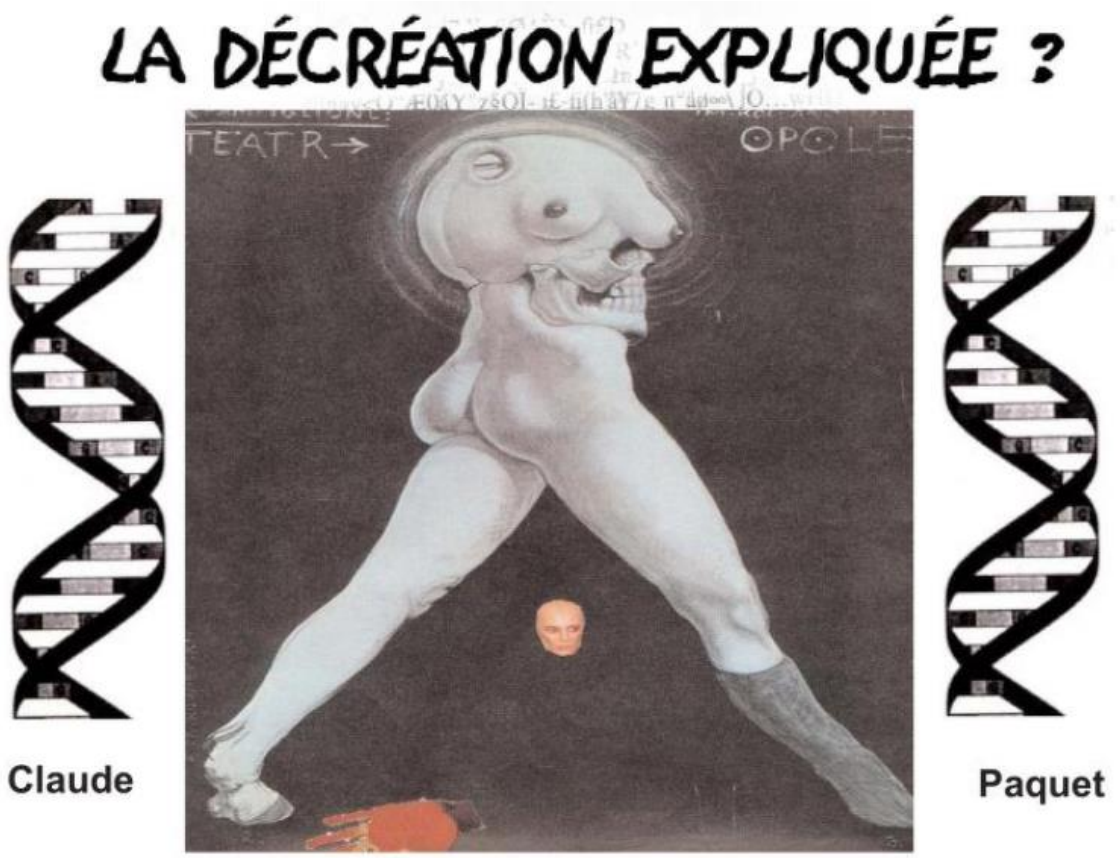


Decreation Explained? explains how the representation of the body in art history is inseparable from the socio-political and theological context of the era that underlies it, from antiquity to the beginning of the 21st century century. The consciousness of the body is inseparable from the imagination of life and the view of the world. Nature, culture, humanism, counter-culture, counter-nature, post-humanism, so many concepts that have served to represent our body in relation to the world. The body is a permanent reference for men since prehistoric times. From this swarm of perceptions

emerges countless concepts varying according to myths and beliefs, material conditions, relationships with others, in short, the culture inherent in a specific group in a given environment.

When we approach the history of the body, it is essential to restrict its field of investigation to find your way around, the subject is so vast, vast like the world. The study is therefore restricted to the notion of the real body socialized versus the imaginary body in Western art. The body in everything its states, this will be our common thread to understand art in general more specifically contemporary art from the last decades of the 20th century till today.

Art and religion are twins born in the same paleolithic cave. Of Prehistory until the end of the Middle Ages, the artistic representation of idealized and real body will be intimately linked to religious precepts in vigor. This is why since the cave paintings of the Palaeolithic until modern works, the body is a permanence in art.
The adored body/nature crosses all of prehistory. From antiquity emerges the body socialized by the politico-religious power until its complete negation in the middle Ages. The Renaissance announces the body freed from the theological yoke.

But the newly freed body quickly falls under the scalpel of the anatomists who seek knowledge in these cogs of flesh, organs and nerves. A mechanistic philosophy is born, the body becomes machine. From sacred, the body becomes object, object of all manipulations possible demiurgics. While the profane body acquires more and more autonomy thanks to the imagination of the artists, the real body is degraded by slavery, the harsh industrial working conditions of the 19th century.

The “cannon fodder” body rubs shoulders with idealized representations of art academic where the human body represents "the most beautiful work of God on Earth". From Malevich's White Square on a White Background (1918) to Black on Black by Reinhardt (1960), the art of representing the idealized body reaches its point limit, no experimentation or discovery is possible there since “all or nothing” were painted. The idealized body gives way to the realism of the real body bruised despite the dreamlike attempts of surrealist and neo-primitive painters.

From the two world wars, the body comes out the loser. The artist realizes that man is not what he should be, that his life is an aberration, an alienation dictated by fear. The body disappears from Western pictorial art (Black Impoésie) at the same rate as plant and animal species disappear from ecosystems. To escape this death of art announced, during the 1970s we see the emergence of a new field of artistic experimentation with an equally original material: the body as

artistic material can only refer to this other dimension that is the notion of the body as a relation to the physical world and metaphysical.

Suddenly with sadistic performances against the body, organic sculptures from rotting meat and flesh, exhibitions of waste and rubbish, the artist resolutely took the side of the hatred of the biological. The entire twentieth century is crossed by barbarism, fascism, Nazism and genocidal exterminations including the ugly, the destruction in art would be the pale reflection. The historical importance acquired in the 20th century the threats of destruction and its ugly corollary, means that the aesthetics of beauty is no longer essentially the foundation of art. The body begins its "decreation. »

In the 21st century, for the first time in the history of humanity, the artist, now cybernetic shaman, offers a vision of man who implies its physical disappearance and envisages its exit from the biological towards the idyllic cyberspace. Materialism collapses, the body is annihilated in the immateriality of post-humanism, the philosophy of pure spirit/octet supporting the new but final idealization of disembodied Man. Why has the West thus adopted a relationship of choice that condemns the body to its biological decreation in favor of the artificial?

- **THE HISTORY OF THE SEEKERS OF UNKNOWN GOD**

https://ia601801.us.archive.org/6/items/seekers-god/SEEKERS%20GOD.pdf

Rétrospective et mise à jour du concept «Dieu» à l'aube du troisième millénaire

"History is only the evolution of the idea of God in humanity". (Esquinos) Retrospective and updating of the "God" concept at the dawn of the third millennium.

The dramatic events at the beginning of the third millennium have brought back at the forefront of the political scene of existential questions about the meaning

of life, the fragility of being in the face of nature (Indonesian and Japanese tsunami, earthquake in Haiti). We thought our civilization was more indifferent in addition to the religious phenomenon and here we are suddenly forced, between others by new incessant wars, to question ourselves on notions of Good and Evil, and against all odds, to question the idea of God. Eh yes ! God ! This word that so many people wanted to erase from their vocabulary, this concept that many have wanted to eliminate from their thinking, this idea so charged with emotions and intransigence, at the origin of so many divisions and atrocities but also happiness; God is back and going on to feed fearsomely effective beliefs. So the question debated here is not whether God exists or not but rather understand how such a concept appeared to human consciousness and what did we do with it, what representations did we choose and adopted within different cultures to express it, ultimately to grasp the incredible filiation between all the great religions of the driving world of the extraordinary historical continuity of God through the centuries until the modern science of Einstein's Relativity and Quantum Mechanics of Plank. The study of archetypes and universal mythologies shows that it there is no time when spirituality was absent from the destiny of man. Of at all times, it is at the center of different conceptions of the world and of a value system corresponding to each. The history of mankind learns that the representation of God is not static but dynamic, that it evolves according to our knowledge. God is one concept, a nomadic idea: NOMADEUS.

- **THE HISTORICAL DEFEAT OF THE FEMALE SEX**

https://ia601703.us.archive.org/3/items/the-historical-defeat-of-the-female-sex/THE%20HISTORICAL%20DEFEAT%20OF%20THE%20FEMALE%20SEX.pdf

The failure of the human species to manage its earthly heritage and to flourish with equity, in peace and justice, undoubtedly corresponds to the patriarchal turn taken by History, with its outcome of overexploitation and profit, the ideology of its class society born after the end of matriarchal civilizations; hence the famous "historical defeat of the female sex" cited by Engels in "The Origin of the Family, Private Property and the State" published in 1884. But we see that the defeat of the woman is not only religious, social, economic and political but is also accompanied by a real defeat of nature.

The neurosis of patriarchy or The deity complex
https://ia904705.us.archive.org/26/items/patriarchy-ang/PATRIARCHY%20ANG.pdf

The thesis defended here is the following: each time that art, science, politics, as much democracy as communism, the economy, as much capitalism as socialism, are magnified until they become a soteriological doctrine i.e a doctrine of salvation identical to the religions to which they belong or suffer the cultural repercussions; each time I say, that this happens, they then adopt the destiny of the millenarian sects and inevitably, they all drift quietly towards totalitarianism. Man then risks falling into the trap of self-deification. The idea of the God-man, as a seed in the ground, began to germinate and proliferate until it became the true neurosis of patriarchy: the deity complex.

- **THE BANKRUPTCY OF HUMANITY**

https://ia803204.us.archive.org/31/items/the-bankruptcy-of-humanity/THE%20BANKRUPTCY%20OF%20HUMANITY.pdf

The aim of this book is not to answer questions such as where we come from and where we are going but well, with all the sums of knowledge acquired for hundreds of millennia, to ask: why have we come to this at the start of the 21st century, the 3rd millennium? I am convinced that modern man has placed himself in complete freedom and by reason alone, in a dark and immeasurable quagmire that must be traced back to the dawn of time from prehistory, retracing the route from the origins to the present day to try to understand that "our reason has limits" that we cheerfully have crossed.

Few people accept historical determinism, and with good reason.
The so-called linearity of human history is not one, it has never been a guideline but rather a meander of twists and turns, so of anamorphosis of reality. So it's not the facts that matter really but rather their consubstantiality, that is to say that human action pursues a purpose, a kind of unity of consciousness and unconsciousness in the action that makes history.

There is history only because there are men. However, it is surprising to note, from a rationalist point of view, that the historical process of Humanity, from the night of Ancient Times until our century, is actualized in a constant quest for power through mastery of nature and its forces, like a ridge line from the past which intrinsically carries the seeds of the future. It's not about finding a unique turnkey model (a single design), there are hundreds of
by the world on all continents, but rather to understand why the model power-seeking Westerner, in his rationalist constancy, capitalist, and patriarchal, rules the world; why his unhealthy bulimia, neurotic, like an ogre, swallows everything in its path and what will be consequences in our immediate future. Looking at the statistics of United Nations on North-South disparities, on life expectancies, on endemic diseases on the economic precariousness of ¾ of humanity, on injustices and inequities, we guess that one day everything will blow up, burst into thousand pieces, all we hope is that it does not break us in the face of our lifetime. The West is experiencing a general headlong rush of which we can't be proud.

- **FINAL UTOPIA - POSTHUMANISM**

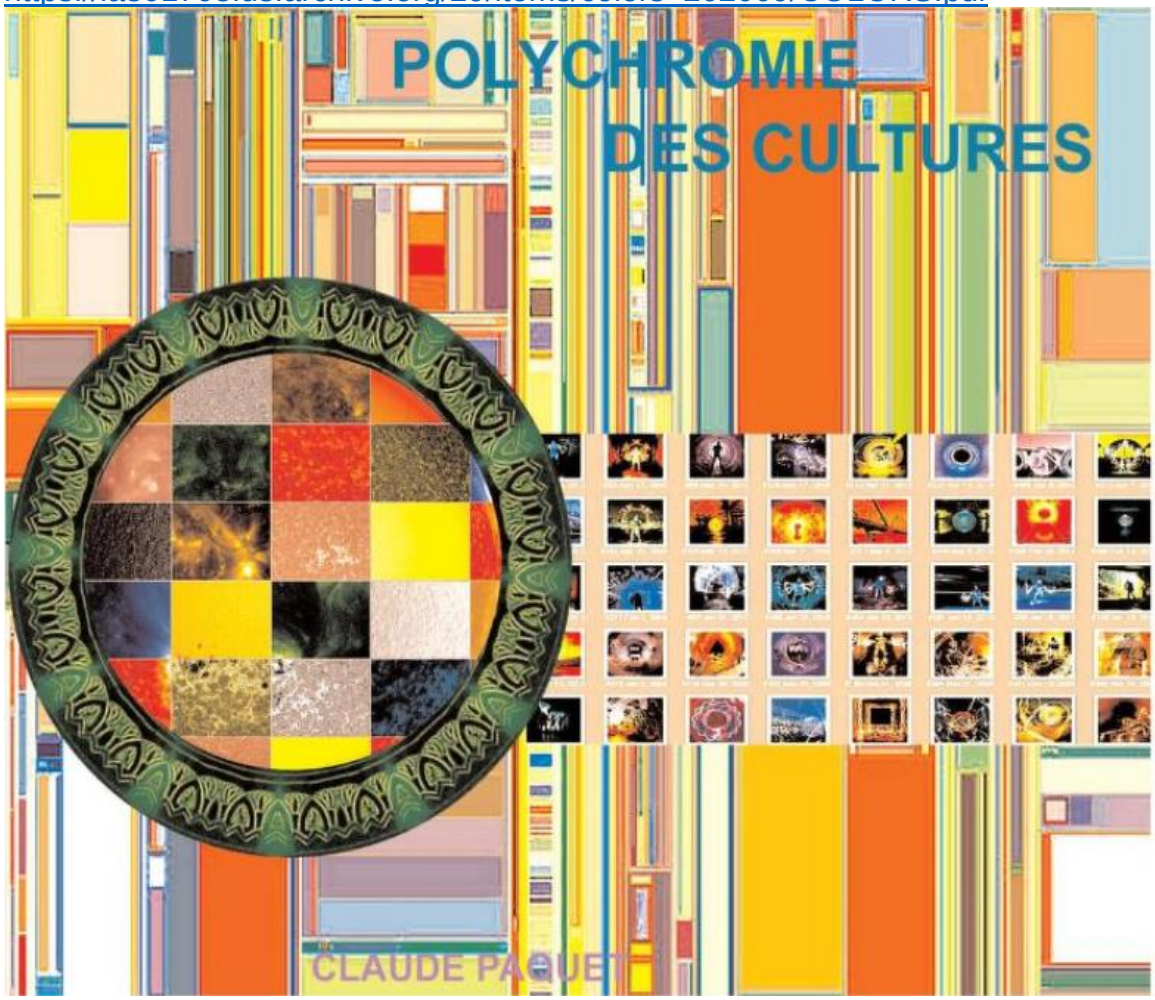
https://ia903202.us.archive.org/25/items/final-utopia-anglais/FINAL%20UTOPIA%20anglais.pdf

The beginnings of the 21st century mark the arrival of a new philosophy: post-humanism, which promises, like the ancient religions, the immortality of future

man. A new pseudo-scientific scam is thus born. For the first time in the history of humanity, the artist, now a cybernetic shaman helped in this by bio-geneticists and computer scientists, proposes a vision of man which implies his physical disappearance and envisages his exit from the biological in scanning the brain to upload it to idyllic cyberspace. Materialism collapses, the body annihilates in the immateriality of post-humanism, the philosophy of pure spirit/octet supporting the new but final utopia of disembodied Man.

- **COLORS OF CIVILISATIONS acquired by culture**

https://ia801703.us.archive.org/29/items/colors_202009/COLORS.pdf



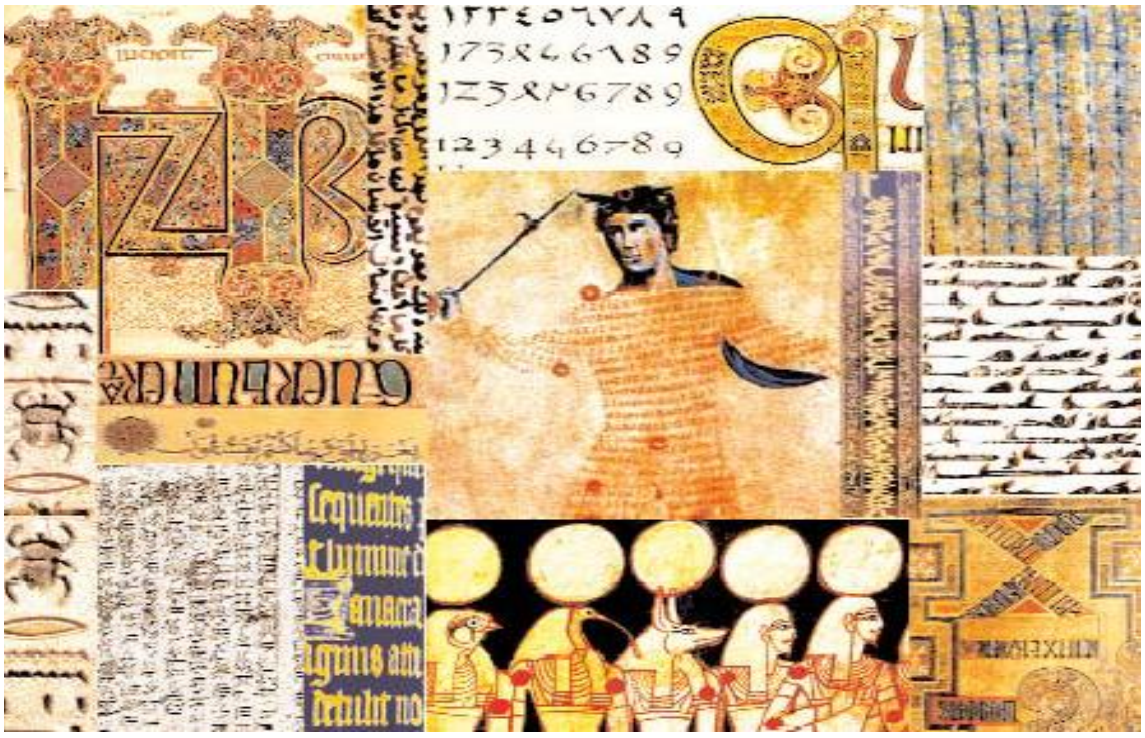
THE COLORS OF CULTURE.

We owe our existence to our perception of colors. It belongs integral to the functions set in motion by evolution to guarantee our survival. Our field of vision is between 400-800 nanometers from millions of years, since the era of our Australopithecine ancestors arboreal. Why do we see the colors specific to this field? In effect some animals see infrared, beyond 800 nanometers, others ultraviolet, below 400, not us. The insects,

mainly butterflies, recognize a wide range of colors
while nocturnal animals including a large proportion of mammals and
diurnal herbivores distinguish a restricted range. Only primates and
hominids are exceptions, they are frugivorous and, like butterflies,
must perceive a wider range of colors and shapes that correspond to the fruits
they need to eat to live and to those they must reject because they are
dangerous or toxic to their health.

We so let's perceive colors and shapes according to our strategy
exploitation of natural resources that ensures our survival. Moreover,
we "color" the other animals and plants of creation according to
their usefulness or not, their dangerousness or not, not to mention the use of
bright adornments between animals of the same species for the purpose of
reproduction. The colors perceived by hominids have a meaning
crucial for their own existence: we perceive intensities luminous that we organize
into useful signs for our survival.

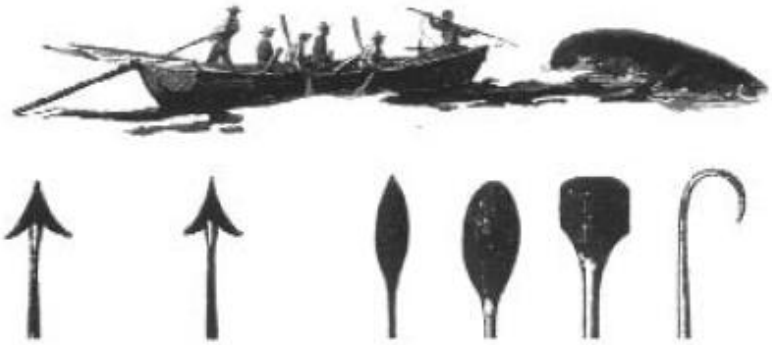
The colors are manifested through our organs of perception designed in
according to the needs of evolution. In all animals, the spectrum
visible ranges from blue to red. The chlorophyll that we see green,
absorbs blue and red radiation. This means that the
photosynthesis at the base of all life on earth is located in a window that
corresponds exactly to that of the visual possibilities of the animals. The
color is essentially organized light that is perceptible only by organized beings.
For the purposes of our study, we will call this period corresponding to the
evolution of frugivorous Australopithecus, the era of the Rainbow.



- **THE LAST WHALE HUNTERS (report)**

https://ia601907.us.archive.org/10/items/whale-hunters/WHALE%20HUNTERS.pdf

Les derniers chasseurs de cachalots en Atlantique Nord

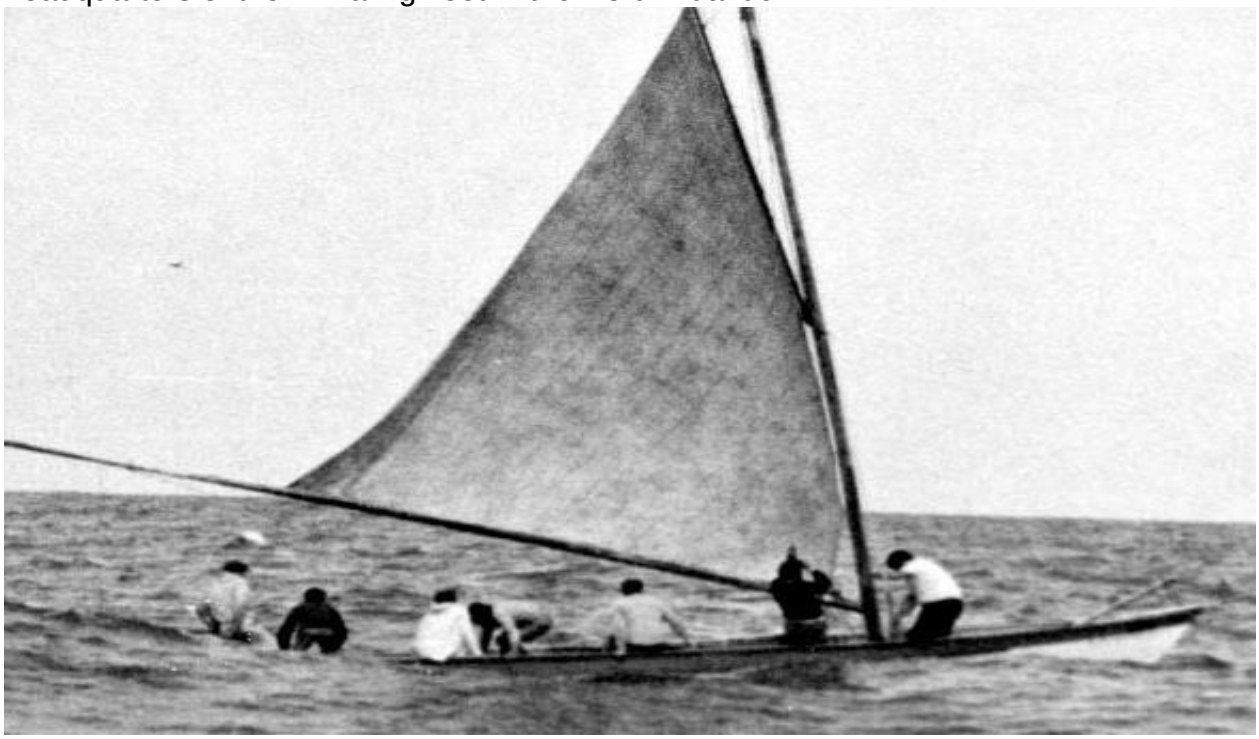


The Last Sperm Whale Hunters is an illustrated report on the lives of Azoreans and their legendary hunting technique as described by Melville in his famous novel Moby Dick. The report is followed by a text historical entitled “Of cetaceans and men”. It is by continuing the whales that men have discovered the world. Between the twelfth and fourteenth century, the Basques practiced whaling along the coast between Bayonne and Bilbao. Biarritz will be for three centuries the most important port for Basque whalers. Encouraged by their successes and increase in supply and demand, the Basques began to pursue the whales on the high seas.

They thus sailed north by going up the coasts of Europe to reach Iceland in 1412 (Ruspoli). In contact with the Viking islanders and their sagas, they surely learned the existence of a mythical land, Vinland where the whales went to take refuge.

From Iceland to America there is only one easy step for these seasoned sailors. Some historians think that the Basques, after the

Vikings would also have "discovered" America before Christopher Columbus and would have kept this discovery secret, wanting to protect their monopoly of cod fishing and whaling. Basque sailors were neither explorers in the service of the state, not colonizers but fishermen engaged in a commercial activity, hence the importance of keeping the secret on prosperous sea routes. Around 1688, envoys from the King from England who came to America to study the economic conditions of the American colonies recommend, following the decline of the populations of beavers and other over-exploited fur animals, to hunt the whale the economic engine of the East Coast states. whale oil was indeed the only source of energy available for the lighting of the homes and American cities then in full expansion. In 1748, the whaling and the oil trade became a powerful factor in American economic growth and the heart of this flourishing business was located in Nantucket, an island off Cape Cod that inspired Herman Melville his famous Moby Dick. The Americans made the Azores archipelago the headquarters of their whaling fleet in the North Atlantic.



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